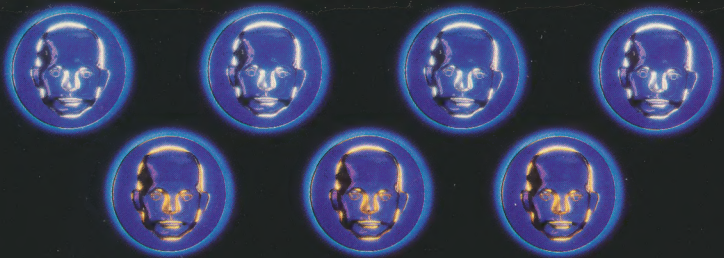


HENRY THREADGILL SEXTETT

YOU KNOW THE NUMBER



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HENRY THREADGILL SEXTETT—YOU KNOW THE NUMBER

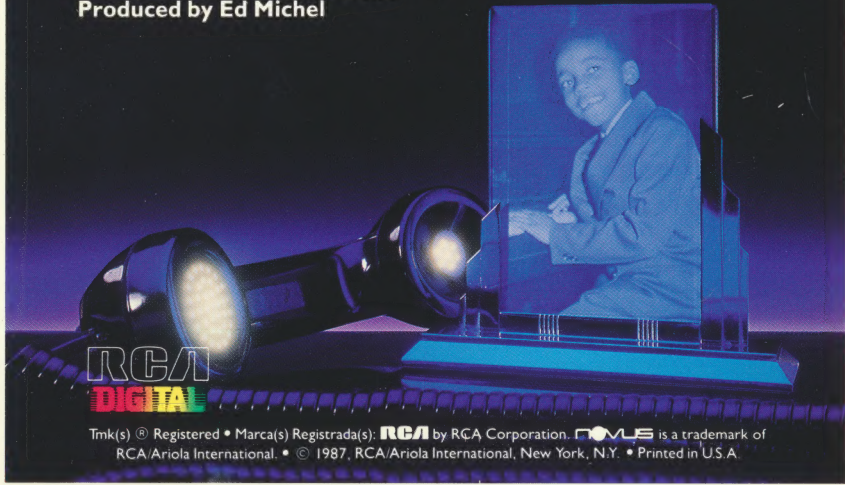
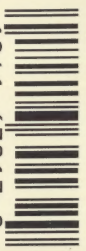
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COMPACT
disc
DIGITAL AUDIO

- 1 BERMUDA BLUES**
- 2 SILVER AND GOLD BABY,
SILVER AND GOLD**
- 3 THEME FROM THOMAS COLE**
- 4 GOOD TIMES**
- 5 TO BE ANNOUNCED**
- 6 PAILLE STREET**
- 7 THOSE WHO EAT COOKIES**

Series Director: Steve Backer
Produced by Ed Michel

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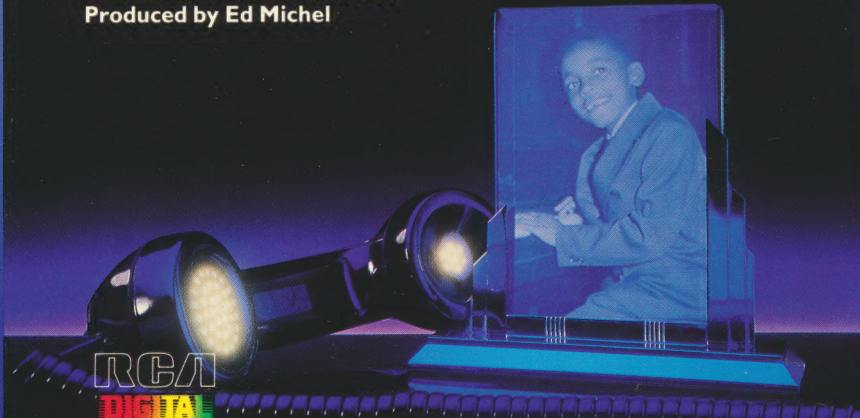


HENRY THREADGILL SEXTETT—YOU KNOW THE NUMBER

3013-2-N

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All selections arranged and composed by Henry Threadgill,
Dubra Publishing Co., ASCAP

HENRY THREADGILL, bass flute, alto and tenor saxophone; RASUL SADIK, trumpet; FRANK LACY, trombone; DIEDRE MURRAY, cello; FRED HOPKINS, bass; PHEEROAN AKLAFF (left), REGGIE NICHOLSON (right), percussion. Recorded directly to two-track digital tape at Uptown Chelsea Sound, New York City, October 12 and 13, 1986.

Series Director: Steve Backer

Produced by Ed Michel

Engineering by David Stone,

Assisted by Robert Surachi

Digital transfers by Ed Michel and Ray Hall

The ability to create images—images which conjure up a sense of place; shimmering, mysteriously clear images which disappear only moments before being embraced. The ability to create such images is rare magic, and Henry Threadgill is a magician.

Henry's magic is rooted in the simple truth of a story to tell. If we survive long enough, we will all arrive at the point where it makes sense. The ability to communicate this realization, however, is extremely rare. In many ways, "You Know the Number" represents the rare convergence of hard-won awareness with exquisite expressive means.

To understand Henry and his music, I think it helps to give Chicago as a reference point—the Chicago of

some 30 years ago. Henry describes this place as "a big country town as far up south as you can get." It is said that jazz grew up in Chicago, where Henry formed his style. The flow of energy was from north to south, and Chicago was the recipient of regional vitality, a pooling place for diverse talents lending itself to an integrating, synthesizing eclecticism. Chicago produced a host of musicians who assumed a central role in the tradition.

The formal range within the music is, however, only the raw material from which creative expression is formed. It is the affective range of the music which is truly remarkable. What first struck me about Henry as a composer and performer was his emotional honesty. Here was a man in the process of self-confrontation; working through; "reconciling."

As I sat listening to the music contained within, the intense effects took the form of images. It became clear that the genius of this music lies within its ability to exist in the ambiguous space between the artist's personal vision and our emotional projections. These are musical narratives, dramatic tales which finally take on the familiar tone of the listener's own voice.

Let's bring this home with a final reference. If it is true that the music grew up in Chicago, it certainly calls New York home. It is there that Henry Threadgill survives and creates the unfolding image of an enduring tradition.

—ROBERT CRADDOCK
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NOVUS

YOU KNOW THE NUMBER
Henry Threadgill Sextett

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- [1] BERMUDA BLUES 9:26 [2] SILVER AND GOLD BABY,
SILVER AND GOLD 5:45 [3] THEME FROM THOMAS COLE 6:39
[4] GOOD TIMES 6:33 [5] TO BE ANNOUNCED 6:27
[6] PAILLE STREET 4:26 [7] THOSE WHO EAT COOKIES 6:16